

*Foreign made*

OCT 24 1921

©CIL 17127 "NOTHING ELSE MATTERS".

Photoplay in six reels.

✓ Produced by Welsh-Pearson Production. ✓

Author of photoplay <sup>Arthur</sup> ~~George~~ Pearson. ✓

OCT 24 1921



WELSH-PEARSON  
PRODUCTION

OCT 24 1921

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# "Nothing else Matters"

A Masterly British Production of a  
big human story, of great popular appeal,  
based on the theme, that in the crisis of  
life, nothing else matters-but love.

A colossal drama of love, laughter,  
& tears, beautifully told.

JURY'S



## "Nothing Else Matters."

It has become conventional to describe in words "the story" of a picture play at its Trade showing, by means of a synopsis; but it is doubtful whether such custom is in the best interests of the play itself.

The picture play is as fugitive an art as music—that wonderful and potent ally of the shadow stage. It is as impossible to translate a picture play into words as it is to translate a symphony into letterpress. The moving picture and music stimulate the emotions entirely through their presentation to the senses, and a description of the picture play through the medium of words is a poor guide to the emotions designed to be aroused by its screening.

A greater break has also to come with convention: the break with adaptation. Adaptation of the printed tale designed for the individual reader must inevitably pass, though it was a very necessary stage in development. The universality of the film must eventually breed the film tale-teller, just as the printed word bred the novelist.

The days of adaptation are numbered; the new stories will be great in direct proportion as they visualise successfully the interplay of incident on character which shall arouse the desired common emotions of Humanity. Such stories will not depend for judgment on arbitrary literary values: they will be constructed for the screen and not adapted to it. A new standpoint will be necessary for judgment.

"NOTHING ELSE MATTERS" was designed for the screen, and the screen only. It makes no claim to literary merit. Whatever merit it may have, will depend entirely upon the degree of success it attains in arousing the emotions that it aims at stirring.

But of more value than "the story" in words is the *theme*. No work that hopes to be called Art, no matter what the medium, was ever created without a theme. Upon this is built the structure, be the medium marble or paint, print or moving picture. With a knowledge of the theme one can better appreciate the presented work.

The theme of "NOTHING ELSE MATTERS" is the eternal search for that happiness which completely satisfies. What is it that makes life worth living, be its lines cast in cottage or castle? Each character in our picture play possesses happiness in varying degree. What is it that determines this position and degree? Can we from these puppets of our imagination glean something of life's great purpose?

With this theme as basis for the work, this picture play was made by the joint efforts of the author and the producer.

WELSH-PEARSON PRODUCTION

# JURY'S



MOYNA MACGILL.



HUGH E. WRIGHT.



BETTY BALFOUR.



IN SIX REELS







## "Nothing Else Matters"

*A great human story that brings laughter by the richness of its humor and tears by the sympathy of its appeal. Produced by George Pearson, and acclaimed by the critics to be the first "Real British Masterpiece."*

### THE CAST.

|                  |                |
|------------------|----------------|
| Jimmy Daw.....   | HUGH E. WRIGHT |
| Margery Rose...  | MOYNA MACGILL  |
| Sallie.....      | BETTY BALFOUR  |
| Mark Ross.....   | George Keene   |
| Doris Rose.....  | Mabel Poulton  |
| Dick Lane.....   | Arthur Cleave  |
| Tiny Higgs.....  | Leal Douglas   |
| Alf Higgs.....   | Alec Thompson  |
| Auntie.....      | Polly Emery    |
| Flash Harry..... | Reginal Denham |
| Baby Boy.....    | Baby Moryson   |

**I**T is the story of a man whose ambition was beyond his ability to succeed. Before he was aware of it, he was overtaken in the race of life, and, through not recognising his own limitations, blamed his ill-luck on others, grew suspicious of those dearest to him, became negligent, and at last put himself out of the running.

Then came the tragedy of his life.

But the all-conquering love of his faithful wife, the return of their lost child, and the recognition that success depends upon oneself alone—and is even then sometimes of questionable value—brought him to reason.

Complete disillusionment made him see things in their true light. It also brought a realisation.

The woman he loved, and who was ever faithful to him, comforted him in his darkest hours; and together they set out again on life's path, with a new hope and a fresh joy.

He learned the lesson of life—that love is everything, and nothing else matters.

6,400 Ft. Appx.





# "Nothing else matters."

## A few Press Opinions.

ERA, July 28th, 1920:—

"An Alhambra audience accorded this film a most enthusiastic reception. To the author and producer, Arthur Pearson, must be accorded the highest praise, for he has produced a film which reflects the greatest honour on the British screen industry."

DAILY TELEGRAPH, July 29th, 1920:—

"The big audience, at the conclusion of the performance, expressed its opinion very emphatically by vociferous applause, which lasted for quite five minutes. The spontaneity was unmistakable. The spectator felt disposed to 'give up the reins of his imagination into his author's hands and be pleased, he knew not why nor cared not wherefore.' And this success is not accidental. The producer, George Pearson, responsible for it has made three other films only, but each one of them bears a family resemblance to the rest."

DAILY EXPRESS, July 24th, 1920:—

### BRITISH FILM MASTERPIECE.

"A really great British film has arrived, as the *Daily Express* always prophesied it would."

"The producer is Mr. George Pearson, of Welsh, Pearson, and Co., Ltd.; it is entitled 'Nothing Else Matters,' and it was shown at the Alhambra Theatre, yesterday afternoon, to the most enthusiastic trade gathering on record. At the conclusion there was a prolonged call for the author."

"'Nothing Else Matters' is British to the core of its charming narrative, which contains throughout the priceless blend of laughter and tears that appeals so surely to a British audience. Its theme is that, in the great crisis of life, nothing matters but Love; the love between man and woman, begun in courtship, sealed in matrimony, and tested by tribulation."

"Mr. Pearson previously produced the film version of 'The Better 'Ole,' which was a sweeping success in the States. He and the British actors and actresses concerned, headed by Hugh Wright and Moyna Macgill, have put British film-production definitely on a level with, if not above, the best films from elsewhere."

THE STAGE, July 29th, 1920:—

"The Tide is on the Turn. At three o'clock on the afternoon of July 23rd, at the Alhambra, the British Film Production business took a big step forward. I was there to see it done, and to note what I so seldom hear—loud, genuine applause at a film's finish. This simple production (compared to many bepuddled films) will, I predict with confidence, go round the world as a sample of what a British firm can do at its best. In fact, the word success was stamped on every foot of this new film. Like *Oliver Twist*, I ask for more of the same sort."

"The Next Question.—The next question is what are they going to do about it? Here is the comparatively young Welsh Pearson Firm come along with an original, human, pathetic, comic dramatic film that leaves our other producers at a standstill, while 'Nothing Else Matters' romps past them—a case of Eclipse first, the rest nowhere! America, with all its *Intolerance*, its *Broken Blossoms*, and its *Cowboy* stuff, has never turned out a 'Nothing Else Matters'."

GLASGOW CITIZEN, August 19th, 1920:—

"Equal to anything America has sent us this year, and as good, even, as the same producer's version of 'The Better 'Ole,' which, a year or two ago, was justly acclaimed as an almost perfect film. Both subjects belong to what might be called the 'Griffiths School,' and in saying this, I am not seeking to minimise Mr. Pearson's work. Indeed, the only 'improvement' I can suggest in it generally is that it should be very much more frequent."

THE DAILY GRAPHIC, July 29th, 1920:—

"Welsh Pearson is a name that has already come to mean something good in films, because they produced 'The Better 'Ole' and 'Garryowen'; but they have made great strides to attain the perfection of the present production, entitled 'Nothing Else Matters.' The story is full of laughter and tears, and the little human incidents that go to make a good entertainment."

KINEMATOGRAF WEEKLY, July 29th, 1920:—

"'Nothing Else Matters' (Welsh Pearson) is a triumph of presentation; it employs allegory with a success unusual in British productions, and it is masterly in its introduction of incidental scenes which, with a delightful visual appeal as their greatest merit, have also a real value in interpreting the theme. . . . It is difficult to praise too highly the screen pictures which George Pearson has achieved, the quality of Emile Lauste's photography, and the cleverness with which the 'behind-scenes' atmosphere is maintained. 'Nothing Else Matters' is an exceptional film."

BIOSCOPE, July 29th, 1920:—

"Convincing story of everyday life. A picture of comedy, pathos and delicate fancy. Artistic production and fine photography. A notable British success. It is a pleasure to welcome an original work written for the medium of the film and containing such pleasant sentiment, such clean and wholesome humour. . . . The production is masterly, and the music-hall scenes and the delicate *piquet* motion which accompanies and illustrates the main story, show Mr. George Pearson's artistic genius at its best. Last, but not least, the photography is a triumph for the cameraman and for British film art."

CINEMA, July 29th, 1920:—

"'Nothing Else Matters' is not only a triumph for British production, but it is a real step forward in the attempt to break with adaptation, and in the search for the delicate handling and atmospheric portrayal of ideas. . . . 'Nothing Else Matters' is an approach to real life, lit by laughter and shadowed by tears, vibrant and throbbing, its characters pursuing, in common with us all, that eternal search for the happiness that completely satisfies. . . . The photography throughout is excellent, but special mention must be made of some really wonderful limelight effects during the dancing of a ballet on the stage. The changing colours which flood the stage and the dancer are a triumph of realism. 'Nothing Else Matters' will make an instantaneous and universal appeal."

FILM RENTER, July 31st, 1920:—

"A picture which is remarkable for its realism and simple but perfectly acted story. . . . In 'Nothing Else Matters' there is an entire lack of make-believe. The story, as played on the screen, is a chapter from real life; we see the figures through a window. Their actions are the actions of real people, inspired by motives that spring from the human heart. . . . The production of 'Nothing Else Matters' is the true expression of genius. Mr. George Pearson has done fine things before; he has certainly never done better in all his artistic career. 'Nothing Else Matters' is thoroughly British, both in sentiment and theme. . . . From a dramatic point of view its story is a skilful blend of laughter and tears, and is best described as a completely successful demonstration of the fact that in all the great and small things of life, nothing but Love matters. . . ."

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Telegrams—JURIGRAPH, LONDON.



*Foreign made*

REQUEST FOR RETURN OF COPYRIGHT DEPOSITS

OCT 24 1921

Dated at *Washington D.C.*  
*Oct 24*, 19*21*

Register of Copyrights,  
Library of Congress,  
Washington, D. C.

40233 OCT 24 '21

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The undersigned claimant of copyright in the work herein named,  
deposited in the Copyright Office and duly registered for copyright pro-  
tection, requests the return to him under the provisions of sections 59 and  
60 of the Act of March 4, 1909, of ~~one or more~~ of the deposited copies of the

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If this request can be granted you are asked and authorized to send  
the said copy or copies to me at the following address:

to *H. A. Finn 1512 - H St. and City*  
at *(will call)*

Signed *Wesley Pearson & Co Ltd*  
(Claimant of Copyright)  
*By Harry A. Finn*

July, 1920-500

*6* Copies Returned

OCT 25 1921

Bk. Del. in Person

*Received the above*

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*Wesley Pearson & Co Ltd*  
*By H. A. Finn*

\* O. E. F. G. P.  
OCT 25 1921



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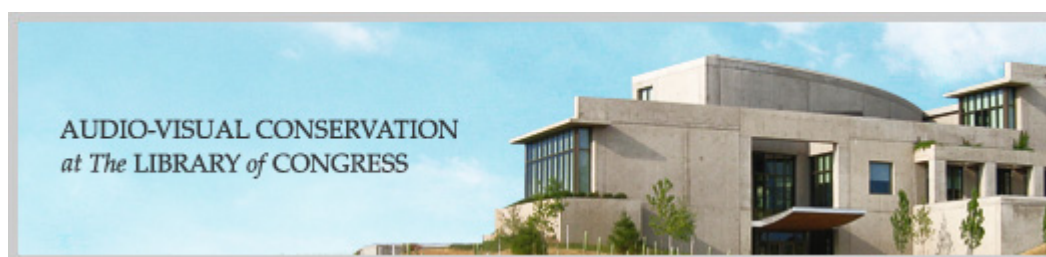
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